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ABSTRACT

The arts are facing an "arts population explosion" at a time when resources and capital are becoming tighter by the day. This pamphlet describes cooperative planning and gives examples of joint use of resources to help arts organizations and institutions know what they are about, where they are going, how they will get there, and with whom they can cooperate to their mutual benefit. Cooperative use of resources among arts organizations can include joint purchasing, group health policies, joint fund raising, publicity, community calendars, shared facilities, and a myriad of other money-saving techniques. Examples illustrate some of the ways that arts organizations have made best use of their resources by cooperating with other organizations. (Author/MLF)

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"Would you tell me please, which way I ought to go from here?" asked Alice.
"That depends a good deal on where you want to get to," said the Cat.

Lewis Carroll
Alice In Wonderland

High Expectations and Limited Resources

The arts in the United States are now experiencing an unprecedented popularity. And while artistic endeavors are flourishing, so are the agencies — the councils, associations, and commissions — that help foster the arts. There are now 2400 federal, state, regional, and local organizations directly related to the arts listed in the *Arts Yellow Pages* of the American Council for the Arts.

Paradoxically, at a time when support for the arts from these agencies and from the public is at an all time high, there is uncertainty about the financial health of the arts. Many observers believe there will be a financial crisis leading to the collapse of many of the country's important and prestigious cultural institutions.

The nature of art creates the paradox. It is not, nor can it be made, "efficient." Art is labor intensive and does not lend itself to the types of technology that have made other segments of our society economically competitive. The method of "producing" art has not changed in millennia nor can it. When technology is used to provide the interaction between artist and public — as in television — the form of the art changes and there is no longer the rapport between performer and audience.

The creative process of art does not lend itself to monetary or budgetary analysis. Yet artists must earn a living, and a mechanism must be created for them to "sell" their talents. An artist's ende[illegible], be it an immobile sculpture or a jeté, need[illegible]ace to be seen. Art requires an audience, and t[illegible]wo generally come together in a facility. And the facility that houses the work and the viewer must be built, lit, heated or cooled, cleaned, repaired, and maintained. For an arts facility, besides servicing the artist, must serve the public. And it is in serving the public that art institutions find that their success is hurting them because increased attendance at a museum, theater, or hall requires increased personnel (box office, security), additional maintenance (more footsteps need more floor wax), additional air conditioning (to handle more bodies), and more frequent repair and re-

Distribution of direct and support costs 1970-1971

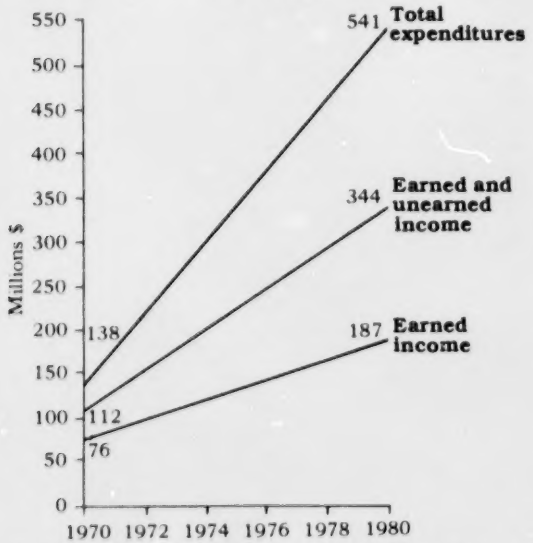
	Theater	Opera	Symphony	Ballet	Modern Dance
Performing artistic personnel	21%	35%	53%	31%	29%
Non-performing artistic personnel	12	10	8	10	12
Total artistic personnel	33	45	61	41	41
Stagehands/crew/shops	8	8	1	6	2
Non-salary production costs	12	13	5	16	30
Total non-artist production costs	20	21	6	22	32
Direct performing costs	**53**	**66**	**67**	**63**	**73**
Non-artistic personnel	16	11	11	10	9
Facility and operating costs	26	21	18	22	14
Employee fringe benefits (artistic and non-artistic)	5	2	4	5	4
Total support and operating costs	**47**	**34**	**33**	**37**	**27**

placement of carpeting, upholstering, faucet washers, and paper towels.

The opposite table, developed from The Ford Foundation's exhaustive study, the *Finances of the Performing Arts* (1974), shows the distribution of direct and support expenditures for 166 companies in five performing arts — theater, opera, symphony, ballet, and modern dance. Support costs range from 27 percent to 47 percent (depending on the art form) of the season's total cost of mounting performances. Facility and operating costs absorb 14 percent to 26 percent of the cost of a performing season. Viewed another way, between 51 percent and 55 percent of support costs relate to facility expenses. And this was before the "energy crisis."

Generating income

If there is one constant in producing the performing arts, it is that income never covers expenditures. The gap between expenses and income is widening (see graph) at an alarming rate. Since it is unrealis-



Expenditures and income for performing arts groups

NOTE: 166 arts groups surveyed

tic to expect government, philanthropic, and private funds to completely bridge this gap, the arts must initiate methods for reducing the costs of producing art so they are brought closer into line with income (both earned and unearned).

Arts organizers are also taking a direct hand in developing the income needed to meet their expenses. Two New York City museums have taken this course. The Metropolitan Museum of Art derives $10 million (out of an over-all budget of $30 million) from its gift shop, reproductions, and publications; and the Museum of Modern Art plans to sell air rights over its property for $7 million to a developer that will build an apartment tower. The museum will also receive payments based on the developer's income from the building. Although these two museums are not typical, they do illustrate that even blue-ribbon institutions have to aggressively generate their own income. There will never be sufficient income from public and private sources to do all the things an art institution would like to do.

In addition to planning for itself, an institution can also seek to make better use of its resources through cooperation with other organizations. A dollar saved through cooperation, — for example, cooperative purchasing arrangements, shared income, or shared facilities — is equivalent to receiving a dollar from a foundation or from a corporation. As a matter of fact it is a freer dollar, since there are no strings or regulations attached to it. It can be spent any way the institution sees fit and takes no more energy to acquire through planning than through seeking grants and gifts. And, as an additional bonus, if an institution saves a dollar through effective management, it does not have to wait six months to find out if it will receive it. The payback is immediate.

Demystifying planning

Before two or more arts organizations can share any of their resources they have to make plans on how, what, and where they will share. The key to their success lies in the planning they do before starting a cooperative venture. And, since many people stumble over the word planning, it is worth

noting that planning simply means deciding what to do and how to do it. It certainly is not speculating on probable events or forecasting the future. So, although there are people who specialize in planning (and who perform very important functions), planning itself is not specialized and belongs to no priesthood.

Planning, which is sometimes viewed as "getting organized," is guilt or worry producing. When formally required, as on a grant application, it can produce feelings of anxiety. To borrow from *Your Erroneous Zones*, guilt, which is past oriented (Why didn't I? I should have.), and worry, which is future oriented (I have to get to.... I still haven't gotten to.... What if?), are a waste of precious time. The only way to deal with issues, tasks, problems, reports, writing, and so on, is to deal with them. No amount of guilt will erase past deeds or create work that should have been done; no amount of worry will get anything done. Only action will.

Planning is choosing a course of action. In a technical sense, planning determines the objectives (actions) of the individual or organizational effort and devises the means to achieve them.

Appraising planning procedures

The value of planning is not to predict or preserve a future but to enrich the present. Planning is an ongoing process that keeps an organization in touch with itself. An art organization, by looking at where it wants to go and how it will get there, must first look at itself. It must see where it is before it can determine where it is going. And before an organization can decide how to get there, it must ascertain what resources it has to expend on its journey.

Individuals and organizations exist within and are in continuous contact with the environment. We send and receive information to and from it. For organizations, these actions may be best viewed as strategies. The following diagram (based on Basil and Cook's *The Management of Change*) outlines the planning cycle of all organizations.

All organizations have expressed and implied goals and develop objectives or strategies to carry them out. The planning cycle shows that

The Planning Cycle

goals are not immutable but are subject to change resulting from environmental scanning, resource appraisal, and evaluation. As an example, a community cultural agency makes a goal to bring new art forms to the area. It proposes to program a modern dance recital, for which environmental scanning indicates there is considerable interest. Resource appraisal forecasts that the income from the event will cover all expenses. The goal, environmental scanning, and resource appraisal all fit. Thus the evaluation says that presenting a modern dance company to the community would fulfill the goal.

On the other hand, the community arts agency might discover in its environmental scanning that the community is more interested in classical ballet than in modern dance. Resource appraisal indicates that a dance recital would not generate sufficient income to cover expenses, whereas a ballet would. The goal and objective do not fit with the environmental input. Evaluation shows that mounting modern dance would be a mistake and producing ballet would fulfill a community desire that could be financially supported. The evaluation process also determines that the goal should not be to bring new art forms to the community but varied art forms.

Art organizations that succeed are those that correctly read the environment, appraise the resource requirements and availability, and evaluate the fit correctly. Joseph Papp might well be viewed as an art administrator who succeeded very well in mounting the show *A Chorus Line* but was not able to bring together a strategic fit of the resource requirements and goals for his New York

Shakespeare Festival at Lincoln Center. However, when evaluation indicated that he could no longer financially survive in Lincoln Center, he redefined the Festival's goals and moved the company back to the off-Broadway theater where his goals and resources have a strategic fit.

Getting there together

Planning is like a journey. It has a destination, but equally significant is the trip itself. Choosing the final destination may be the most difficult part as this is usually dependent on such factors as time, money, personal tastes, and physical needs. And, after the destination is decided, there are alternative methods of travel to choose from. Another factor is climate, or the environment — not only the climate where one is going, but what is along the way as well. Besides considering the weather, the traveler also looks at the terrain and the types of people he will meet.

An individual arts organization in planning its destination and looking at alternative routes, costs, and climates will discover that there are others on the same journey. We live today in an age when the easiest, fastest, and, in effect, cheapest way to travel is to form an affinity group, charter a plane, and fly. After the plane pulls into the terminal, everyone can go his separate way.

This is essentially the idea of cooperation and collaboration among arts organizations. Just because different institutions are going to different places does not mean they cannot use the same means of getting there.

Arts organizations must look at where they want to go and why. And each must ask itself: Where am I at present? How shall I get to my destination or destinations? What route should/will I take? What is the present climate in which I operate? And what type of environment am I looking for?

Some "spiritual" questions that an arts organization beginning a planning journey should ask itself are the following:

Whom am I as an organization?

Where do I fit in — in the community, the region, the state?

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Whom do I serve?

Whom do I say I serve?

Where am I going as an organization?

Whom am I going there with?

Is my work dependent on individuals and organizations outside the organization? Who are they?

What are my goals?

What would happen if tomorrow I no longer existed?

Whom would it affect?

How would they be affected?

How long would it take to be affected?

Who (if anybody) would pick up something of what I do?

What is the societal base from which I operate?

Do I fulfill a need, or do I create one?

These spiritual questions may be viewed simply as: Who am I? Where am I going? And How am I getting there? The material questions that follow are attempts at answering or developing strategies to answer these questions, particularly the last one.

What resources (money, facilities, staff, volunteers, and so on) are required to achieve the goals of the organization?

What resources are available to fulfill these goals?

If there is a gap between goals and resources, what strategies should be applied? Should energy be placed into increased resources, or should the goals be modified?

What would happen if resources diminished?

What services are most, and least, important?

Are there other organizations with whom I could share the expense of fulfilling my goals?

People often think that goals must be lofty and couched in noble phrases that everyone can agree with but not necessarily know how to achieve. Planning must include the strategy for implementation, otherwise goals are just words, usually at the beginning of the organization's brochure. Edward Roberts of the Alfred P. Sloan School of Management at MIT stated in a seminar on cultural management that the planning process must

be designed to: 1) produce implementable results; 2) develop a desire for implementation in the organization; and 3) create an environment in the organization which is favorable to implementation. Roberts said at the seminar:

> In order to develop all three of these important areas — and thus to have a strategy which actually is implementable — the following conditions must apply:
>
> • a desire on the part of the organization to produce a set of action plans which are feasible and can be considered real targets;
>
> • maximum involvement of the people who will actually have to implement each part of the strategy;
>
> • an understanding that the development of a strategy is a difficult, demanding, frustrating job. This means that it must be approached from many angles, with as much information as possible, and much tolerance for ambiguity and setbacks in the development process;
>
> • development of contingency plans, since the environment is not going to remain stable during the design of the strategy or the period which it takes to implement it;
>
> • adequate detail in the strategy to 'sell' it to all those whose cooperation is needed;
>
> • extensive education in the entire organization as to the need for the strategy and the strategy itself;
>
> • agreement as to the resources which are needed to implement it and the timetable which will be used — so that people can judge whether the plans are 'real' or not.

Although Roberts is talking strategy for one organization, his remarks apply equally to two or more groups working together. A single organi-

zation or a group has to determine who is going to actually develop the plan. Roberts cites five possibilities: 1) staff planner; 2) chief executive as planner-in-chief; 3) standing committee; 4) ad hoc task forces; and 5) combinations of the above. He further states:

> In most small to medium organizations, an 'ad hoc' task force is the instrument of choice. One wants to have the most important 'line' people in the organization involved, for they are the people who will have to implement the strategy. But for data gathering and data analysis purposes, it is important also to have staff help. This staff assistance can come from either inside or outside the organization — or from a combination of both areas.

More important than the process is the state of mind and the commitment on the part of the organization and its members as to planning.

"We'll start planning tomorrow," is not an action, unless the time to do the planning is scheduled today.

Cooperative Use of Resources

Planning that leads to cooperative use of resources among arts organizations is an activity that requires modest expenditure. Which, of course, fits the unwritten objective of most arts groups to do the most for the least amount of money. Cooperative ventures include joint purchasing, group health policies, joint fund-raising, publicity, community calendars, shared facilities, and a myriad of other money-saving techniques.

At another, and far less mundane level, the process of interchange among organizations, the sharing and exploring of ideas, is in effect a consciousness-raising process. There are patterns, situations, and feelings that can be shared by individuals and groups involved in the arts. Equally important is that communication channels have been opened up, not just the external ones but the internal ones as well.

Organizations, as well as individuals, have egos. A large prestigious institution may feel that it has little, if anything, to gain through cooperation with other arts organizations. An institution that has done well and is comfortable with its present network of individuals, donors, and public and private agencies might see small, nontraditional arts organizations as potential competitors or even parasites drawing away resources that would best be spent with the established institution.

Small institutions or arts agencies are not immune to this type of thinking either. Many of the small institutions feel that they are unique, serve a very special function or audience, and cannot easily work with organizations with which they feel nothing in common other than sheltering under the ubiquitous umbrella of the arts. Small agencies often see the large institutions as serving an elite minority instead of the majority of the population.

When organizations settle or compromise their differences they may achieve better results than on their own. The following examples illustrate some of the ways in which arts organizations have made best use of their resources by cooperating with other organizations.

Shared space in Boston

Through cooperation and joint planning, two museums have been able to develop a new shared facility in Boston. The Children's Museum (TCM) and the Museum of Transportation (MOT) faced similar problems. Both had outgrown their facilities and were in relatively inaccessible locations near the outskirts of the city. Public transit was difficult, and even by car the museums were hard to locate. Space was becoming a critical problem; MOT had 80 percent of its collection in storage, and The Children's Museum could no longer house its programs in its three buildings.

The two museums jointly purchased a warehouse in downtown Boston. It will be two distinct museums in one shell and is expected to open in 1980. Each museum is raising its own capital funds; TCM aims for $3.5 million and MOT for $2.5 million.

The building is a massive 150,000 sq. ft. structure built in 1888. It will be subdivided into 36 condominium units, some of which will be owned by each museum separately, and some in common. As needs change, units can be sold or traded. The acquisition cost was $6.65 a sq. ft., and renovations are expected to cost between $25 and $30 a sq. ft.

In an earlier search for a new home, TCM studied a potential site in the Haymarket area, but the cost of building a new facility was estimated at $6 million. A feasibility study showed that TCM could raise only between $3 million and $3.5 million. By combining with MOT and recycling a building, TCM was able to get the facility it needed within its resource potential. In a comparison with the feedback model, the warehouse fulfilled the components of the circle. Thus the warehouse might be viewed as the strategic fit.

In addition to planning joint space, the two museums are also looking at shared use of equipment and staff. Discussions among the staff have developed the following joint-use areas: entrance and lobby, ticket and information booths, coatroom, toilets, phone areas, office equipment (photocopy, postage, duplicator), computer, office supply storage, staff lounge and kitchen, mail boxes, meeting and board room, library reference,

circulation desk, catalog, open stacks, library processing, maintenance shop and storage, security system and central station, office reception area, museum archives, conservation laboratory, and separate but contiguous collection storage.

The following services will also be shared: shipping and receiving, and joint memberships including individual, corporate, library, and school (with separate memberships available also). Other shared areas such as a fundraising program are still being discussed.

What is developing at The Wharf, as the building is called, is an ingenious concept, but one that takes a tremendous amount of planning, cooperation, and trust — not among "institutions" but among the people that make up the institutions. According to Michael Spock, Director of TCM, it requires the people involved to be candid with each other. There is bound to be some tension, disagreements, and arguments, but these can be worked out. The commitment is to the ultimate goal; the objectives are what people disagree over. As long as disagreements are resolved completely and not carried over, the experience of this type of development, to use the words of Joan Fowler, MOT's Director of Development, "is fascinating."

Cooperative financial services

Arts organizations in Boston can call on Boston Arts Computer Hookup (BACH) for a well-tempered computerized financial service that keeps their records, helps predict budgets, and relieves many of the frustrations of keeping abreast of the ledgers. BACH is one part of a cooperative program operated by the Metropolitan Cultural Alliance (MCA), which began serving Boston's cultural institutions about 10 years ago. The MCA is a service organization that understands and responds to the needs of its members and attempts to strengthen the effectiveness of their management, provide services to improve their capacities, and lets the community at large know about the services, resources, and concerns of the member institutions.

The two concerns uppermost in the minds of Boston's arts organizations probably coincide with those in other cities: generating income and cutting operating costs. MCA responds to these

needs by aiding the groups through workshops and seminars to improve their management practices. Management areas covered include fundraising, developing audiences, security systems, reducing printing costs, and conserving energy.

Some of these seminars are developed for the MCA by the Alfred P. Sloan School of Management at MIT. The alliance also hires consultants to help members who are trying to develop long-range plans. Other co-op services include a central purchasing system, group health insurance, and a matching membership program with corporations. MCA publishes reports and a newsletter.

Funded through assessments on cooperative members, MCA is ready to change its programs to meet the needs of its members. A staff of five spends part of its time finding matching or original resources so that programs and services can be expanded to the advantage of all members.

Cultural Voucher Program

A voucher system in New York City that enables community organizations to purchase services from cultural institutions is rapidly becoming a "model" program for other cities. The Cultural Voucher Program is operated by the Museums Collaborative and is supported by HEW's Fund for the Improvement of Postsecondary Education. The program began with two major goals: 1) to broaden the audience served by the cultural institutions of the city, and 2) to provide the institutions with incentives to widen the range of programs for their new public.

The benefit to the community organization is money — in the form of vouchers — to purchase services, instruction, technical assistance, workshops on fundraising and publicity, special tours, and admission to the institutions.

The community can purchase the services it wants for its own particular needs and goals.

For example, the Hellenic American Neighborhood Action Committee (HANAC), a cultural, social, and educational agency, has used almost all of its voucher allocations to establish a community art gallery to show works by Greek and Greek-American artists. Working with the

Museum of Modern Art and the Brooklyn Museum, HANAC used its vouchers to have two community interns trained in museum exhibit techniques, gallery operations, cataloguing, storage, and caring of art work. One phase of HANAC's goal was completed when it showed the works of 14 contemporary Greek-American artists at the Brooklyn Museum's Community Gallery, complete with catalog and poster.

The benefits to an institution are income (as the voucher represents real money including funds to hire a liaison person to the community organizations) and, perhaps more importantly, the broadening of the base of institutional support in terms of access and public service. This broadened community outreach and support can often indirectly translate into grants and gifts from various funding sources. It is the type of community involvement that is becoming important in grant requests.

The voucher program is in its third year and has just received a grant from HEW for three more years. These funds are coupled with support from the New York State Council on the Arts, the National Endowment for the Arts, and other public and private sources. The voucher program is becoming part of the arts funding network of New York City.

The Museum Collaborative has brokered a marriage between two distant groups of New Yorkers. The list of organizations below gives a quick overview of the program and its diversity.

The Cultural Voucher Program is an excellent example of cooperative opportunities. It is a mutually beneficial arrangement giving each party tangible and intangible benefits that they could not garner individually. The program gives each participating organization new exposures, information, and revenue.

Cooperative use of CETA funds

San Francisco ranks high among cities for spending municipal funds (1 percent to 4 percent of the city budget) on the arts. One of the city's programs, the Neighborhood Arts Program (NAP), currently is budgeted at $2.5 million of which $1.3 million is

Financial summary of Cultural Voucher Program between September 1976 and August 1977

Community organization	Total allocation	Number of projects
American Indian Community House	$3,000	5
Bethany Family Circle	$5,128	9
Casita Maria	$6,128	35
Crown Heights Community Corporation	$3,128	5
Elmcor Youth and Adult Activities	$7,128	17
Group Live-In Experience	$6,128	11
Heights and Hill Community Council	$8,000	45
Hellenic American Neighborhood Action Committee	$8,000	10
Henry Street Settlement	$6,128	16
Jamaica Service Program for Older Adults	$8,000	33
Jewish Association for Services for the Aged	$5,128	30
Manhood Foundation	$6,128	6
Northside Center for Child Development	$8,000	34
Project R.E.T.U.R.N. Foundation	$5,128	5
TIP Neighborhood House	$7,128	17
Totals:	$92,280	278

Cultural institution	Number of projects	Number of groups worked with
American Museum of Natural History	49	12
Brooklyn Museum	46	14
El Museo del Barrio	21	6
Museum of Contemporary Crafts	34	10
Museum of Modern Art	16	8
New Muse Community Museum	0	0
New York Zoological Society	48	12
Queens Botanical Garden	64	8
Totals:	278	70

derived from CETA (Comprehensive Employment and Training Act) funding. With its CETA grant, NAP employs artists and assigns them to assist community and nonprofit organizations. The CETA artists work in homes for the elderly, prisons, schools, community centers, and so on, where they teach, conduct workshops, and apply their skills in projects such as painting murals.

NAP differs from the cultural voucher program since it gives communities skilled help rather than money to shop for skilled help from an institution. In addition to CETA programs, NAP also makes grants to its constituents for technical assistance and cultural programs.

NAP serves as a resource center for neighborhood arts. It is working to develop strong community programs to enable people to enjoy art where they live. It is an attempt to bring art into the life fabric of people and their community. The cooperative opportunity presented by NAP, not only in terms of people and art but also the use of CETA funds to employ artists, creates a different type of bridge between government and art — one that directly benefits the artists.

Seattle arts cooperate with city agencies

An artist, says Donovan Gray of the Arts Resource Services (ARS) in Seattle, is in reality a small businessman, an entrepreneur, who in a sense exemplifies the "American ideal." Artists are workers who try to support themselves through their own productive labors.

ARS is attempting to develop an artist service industry to provide artists with opportunities to use their talents. For example, ARS is using CETA funds to employ graphic artists to develop a program, set up a studio, teach workshops and classes, and eventually make its graphic center available to arts and community groups. This is similar to the services provided by the Cultural Voucher Program.

In working to get additional funds, ARS has had to learn how to work with the political structure of Seattle. And, as in other parts of the country, the arts administrators are learning how to

work not only through the "traditional" channels of arts councils, boards, and alliances, but also with non-arts agencies such as the municipal office responsible for disbursing CETA funds.

The philosophy of ARS, though never specifically articulated, is the strengthening of the neighborhoods that make up the city. A community arts center is also a community center in which people talking and working together can expand outward to new goals.

ARS sees its role in art development as bringing art up from within the community as opposed to "laying opera on the people." Art can become the vehicle for involvement and improvement of the community.

Different routes to a common goal

All three programs, the Cultural Voucher Program, the Neighborhood Arts Program, and the Arts Resources Services are similar in philosophy and different in methodology. Their common goal is to involve people in the arts who have never been involved before. All three have survived, and have thrived financially in a time when other arts and nonprofit agencies that live on public and private support have had to cut their programs back in order to survive. NAP has expanded from $23,000 in 1967 to $2.5 million in 1977; ARS from $45,000 in 1975 to an estimated $534,000 in 1978; and the Cultural Voucher Program from $87,000 in 1974-75 to $457,000 in 1977-78.

Nebraska tests the arts market

The Nebraska Arts Council working in behalf of all the state's local arts organizations made a survey to find out how well the public supports the arts and whether the public has any suggestions for what should be done in the future. Individually, the arts organizations could not have made such a large survey, but all of them will benefit from the state council's work.

The survey, called Dialogue on the Arts,

marked the end of the council's first decade, and the results are expected to affect the plans of the second decade's work. To find out what people approve, disapprove, and want required months of preparation. The basic measuring tool was a questionnaire, but before answering it the public was informed about the state council's activities through newspaper articles and a one-hour program on public television channels. The questionnaires were published in newspapers and were also distributed through libraries and banks.

Town meetings were held in 38 locations at the same time as the telecast so that viewers could discuss the issues before filling out their questionnaires. Statewide responses were good — the organizers report that over 6,000 persons participated. After all the information had been synthesized, six regional meetings sifted through the data to determine what should be put on the agenda for the last step, a statewide meeting of 100 persons representing state and private arts organizations.

The state conference developed six priorities for action, and a month later the Arts Council published its position on the six topics. Thus the people of the state had been given an opportunity to give their views on the administration of their arts programs and then had been told how the administrators would respond. The public now has a chance to determine whether their state is using public funds wisely, and if it is improving cultural life in all parts of Nebraska.

The Dialogue on the Arts brought unresolved questions to the surface. The people, right through to the last statewide conference, had suggested the development of six regional arts councils with some authority to make grants. The Arts Council disagreed, however, with the grant-making authority but kept the door open for other regional enterprises such as programming and making alliances. The state council also sidestepped a request that it institute a program to help fund general operating costs of arts organizations. Instead, it proposed to study how many organizations would require funding, and how this might affect organizations that did not receive funds.

Cooperation between a state and its regions

Minnesota decided to decentralize its decision-making proce[illegible] so that people would be more in touch with what is going on in the arts in their own part of the state. In 1975, the Minnesota State Arts Board created a Regional Arts Task Force in each of the state's 13 economic development regions and a State Planning Committee that represents all the task forces.

The committee worked with other state planning and arts personnel to develop recommendations that included making separate funding-allocations for regional and statewide projects, assigning State Arts Board staff to help the regional groups build up their own capabilities, and letting regions determine the structure of their own administration.

The State Arts Board outlined the major components of its regional arts program:

- Develop broad goals that will serve all types of people in all parts of the state.
- Develop a plan, complete with steps and timetable, that will lead to a partnership between public and private, state, and local agencies.
- Establish a state committee to advise on progress of the above activities.
- Determine the roles and relationships of the departments of all governments involved in arts programs.
- Delineate the relationship between private and public sectors in arts planning.
- Evaluate annually the development of the regional councils.

New England pools its resources

In 1974, the six New England states, with a grant from the National Endowment for the Arts, com-

missioned a report entitled, *The Arts in New England: A Guide to Regional Planning*, by Robert Moon. This report contains, besides the Lewis Carroll quotation at the beginning of this report, a detailed plan for the establishment of a regional touring program.

The New England Touring Program has been set up on the "Moon model." Moving carefully, the New England Foundation for the Arts (NEFA) coordinates and administers the Dance Touring Program. In order to do this, however, the six state arts agencies had to give up their own dance programs. NEFA gives grants to cover one-third of the fee of a dance company. In 1977, 250 grants were made.

Throughout the development of the NEFA program, the administrators have used the Moon study as a guide, tempered by the needs of individual states and contemporary conditions. The second phase of the program is to develop a central resource and information center. NEFA has now developed a computer program that stores all the necessary information for sponsors and performers and will soon add a program for fiscal management. The next phase is to develop the region's visual arts and crafts program.

Regional cooperation

A different approach to regionalism, cooperation, and programming was adopted by the Western States Arts Foundation (WSAF). WSAF may be viewed as a cross between a regional programming agency and an arts alliance. The foundation administers a touring program for visual and performing arts, sponsors workshops in programming, provides technical assistance, and develops handbooks to strengthen the programming effort at the local level.

The foundation has also provided design assistance to state arts agencies and helped arts agencies contract with local artists. WSAF also has publications in design-related areas, including *% for Art*, distributed by the American Council for the Arts, that explains how "percent for the arts" programs have been used in local, state, and federal construction. The foundation also publishes a monthly newsletter and administers an arts employment service for the region.

Capital inaugurates arts cooperation

At this writing, a cultural alliance is being "born" in Washington, D.C. Incorporated with 112 charter members, the Cultural Alliance of Greater Washington plans to "start operating" in March 1978.

At the suggestion of Nancy Hanks, who at that time was Chairman of the National Endowment for the Arts, a planning committee (which later became the Board of Trustees) spent 15 months investigating the issues involved in establishing a cooperative mechanism for the "arts community" of greater Washington. The Endowment funded the activities of the planning committee.

The committee, and its research arm, the Washington Center for Metropolitan Studies (WCMS), found that there was no community of art institutions and organizations and subsequently spent time in developing trust among the arts organizations. The issues that separated the groups were political and economic: black organizations vs. white organizations, rich vs. poor, cities vs. suburbs. The institutions range from the prestigious, such as the Kennedy Center for the Performing Arts, to small organizations based in the District of Columbia.

The alliance plans to develop potential funding sources, an organizational structure, basic services such as cooperative purchasing, a coordinated calendar, and a management development program. It will also be an advocate for the arts in the greater District of Columbia area.

The work of the planning committee and WCMS has been slow and deliberate because it has been careful to elicit interest and enthusiasm for its proposed activities without making promises that could not be delivered. Any agency interested in establishing an alliance should get in touch with the Cultural Alliance of Greater Washington.

County-wide alliance trains its grantees

The Council for the Arts in Westchester (CAW) appointed a planning committee in 1972 to

evaluate its program and structure. The committee recommended that the council strengthen its programs and organizational structure to better serve the county, and this led to a request for a county-wide development plan and the creation of an Arts Action Plan Committee. Working with Ralph Burgard, an arts consultant, the committee developed the Arts Action Plan for Westchester (1975) that determined CAW's structure, program activities, and finances.

The council has not tried to compete with neighboring New York City but has concentrated on developing and strengthening the needs of arts agencies in the county. Instead of developing a facility, which can drain the budget, the council also decided to concentrate on the delivery of the arts through existing facilities in the county.

A cross between a council and an alliance, CAW administers and runs a county-wide united arts fund which it distributes through a grants program. Until quite recently, CAW was the only local arts council in New York State that acted as a granting agency.

The council runs an active management training program in arts administration that grantees are required to attend. Some of the workshops run 13 weeks, others are simply one-day seminars. CAW feels strongly about professional development. So strongly, that it pays for consultants to work with arts agencies in a similar manner to the Metropolitan Cultural Alliance in Boston. The council also publishes a monthly calendar and "Arts in Schools in Westchester." It runs a neighborhood arts week, a crafts festival, an office equipment bank, a study of Westchester landmarks for rehabilitation, and employs 22 artists and artisans on public-service projects under CETA funding. All told, CAW works with 300 arts organizations that get professional technical assistance.

Collective effort can save the arts

Arts institutions and organizations have at times seen themselves as oases in society. People want to drink from their wells, sample their dates, and pon-

der in their shade. The oases are all distant from each other, and their caretakers in most cases did not even know each other.

If the oases are to survive, it may be necessary for the caretakers to band together, drill one huge well, and pump water to all the oases. If the caretakers do not take collective action, their oases may simply dry up.

The arts are facing an "arts population explosion" at a time when resources and capital are becoming tighter by the day. To survive these lean but popular times, the arts are going to have to know what they are about, where they are going, how they will get there, and with whom they can cooperate to their mutual benefit.

Sources

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EFL Arts Related Publications

The following publications have been prepared by EFL with support from the Architecture + Environmental Arts Program, National Endowment for the Arts.

Arts and the Handicapped: An Issue of Access. Gives over 150 examples of how arts programs and facilities have been made accessible to the handicapped. A great variety of programs are included, from tactile museums to halls for performing arts, and for all types of handicapped persons. Special emphasis on the law, the arts, and the handicapped. (1975) $4.00

The Arts in Found Places. An extensive review of where and how the arts are finding homes in recycled buildings and in the process often upgrade urban centers and neighborhoods. Over 200 examples, with special emphasis on "do's and don'ts." (1976) $7.00

New Places for the Arts. Provides descriptions of several dozen recent museums, performing arts facilities for theater or music, and multi-use centers built especially for these purposes. Includes listings of the various professional consultants involved. (1976) $5.00

New Places for the Arts, Book Two. Lists about sixty museums, performing arts facilities, and multi-use centers. Includes brief descriptions, plans, and names of consultants. (1978) $3.00

The Place of the Arts in New Towns. Reviews approaches and experiences for developing arts programs and facilities in new towns and established communities. Gives insights and models for the support of the arts, including the role of the arts advocate, the use of existing space, and financing. (1973) $3.00

Reusing Railroad Stations Book Two. Furthers the advocacy position of the first book and describes some of the completed and underway conversions in more detail. A large section of the book explains some of the intricacies of financing that a nonprofit group would have to understand before successfully developing a railroad station. (1975) $4.00

Technical Assistance for Arts Facilities: A Sourcebook. Where arts groups can find help in planning arts facilities. Lists federal, state, and private sources. (1977) $2.00

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